UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS 1918-2018

University of Toronto Wind Symphony

Jeffrey Reynolds, *conductor*
with Jason Lau, *alto saxophone*

Saturday, December 8, 2018
7:30 pm
MacMillan Theatre, 80 Queen's Park

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

University of Toronto Wind Symphony

Jeffrey Reynolds, *conductor*

PROGRAM

Florentiner March — Julius Fučík (1872-1916), Arranged by M.L. Lake, Edited by Frederick Fennell

Be Thou Thy Vision — David Gillingham (b. 1947)

'Deep Blues,' *from Out Of The Blues* — John Weinzweig (1913-2006)

Concerto for Saxophone Alto — Alexander Glazunov (1865-1936)

Arrangement for Wind Band by Mamoru Nakata

Jason Lau, *alto saxophone*

Co-winner of the 2017-18 Wind Concerto Competition

Intermission

Postcard — Frank Ticheli (b. 1958)

Sketches on a Tudor Psalm — Fisher Tull (1934-1994)

Danzón No. 2 — Arturo Márquez (b. 1950)

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WIND SYMPHONY

Flute
Nerses Amirkhanyan (Piccolo)
Kaitlyn Aquino
Pinar Ayverdi
Lynette Choi
Lisa Han
Sophia Han
Sierra Kim*
Jennifer Lee
Annie Lu
Alana Ngo (Piccolo)
Rebekah Tam

Oboe
Eric Luo
Luca Ortolani

English Horn
Eric Luo

Clarinet
Mary-Anne Barter (Bass)
Rowyn Campbell
Carina Chan (Contra-alto)
Gennady Grebenchuk
Adam Heagle
Andrew Lin
Tommaso Masnari (E flat)
Jolynn Robbins (Bass)
Steve Seo
Christopher Slade
Olivia Tenn
Simone Viola

Bassoon
Gabrielle Eber
Rebecca Finn
Malou Gloria
Zenghao Wang

Saxophone
Sydney Chiu
Thomas Chong
Chiara Fernando
Jovanka Rodrigo-Candappa
Benjamin Rositsan
Nicole Tse
Marco Wong (Soprano)

Horn
Rosa Alaimo
David Hunter
Benjamin Law*
Sophie Shah
Catherine Wang*
Shin Yu Wang
Nathan Williams
Joanne Yin

Trumpet
Matthew Banfield
Boris Chung
Samantha Dale
Jaya Dickson
Charlotte MacIntosh
Bailey Underwood-Doe
Ben Yoon

Trombone
Maria Bayato
Abigale Erwied
Christian Fernando
Jack Gagner
Solivan Lau

Euphonium
Raymond Chiu
Michele Sevaggi

Tuba
Mateo Giron
Tony Luo

Double Bass
Mikka Choi

Percussion
Shaked Danieli
Evan Deveaux
Boyce Jeffries (Teaching Assistant)
Jacob Valcheff
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Vivid Ma

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PROGRAM NOTES

Julius Fučík was born in Prague into a prominent musical family. After studies which included composition and bassoon he entered the military as bassoonist and drummer. After a stint as a theatre musician in Prague, Fučík rejoined the military as a bandmaster. The early part of the 20th century was the heyday of the military band, and Fučík conducted regular concerts attended by as many as 10,000 people, becoming the John Philip Sousa of Europe. During this time he wrote nearly 400 works, including operettas, chamber music, masses, songs and over 100 marches. The most famous of his marches is *The Entry of the Gladiators*, and tonight's offering, ***Florentiner – Grande Marcia Italiana***, is a close second. After a short fanfare in the trumpets a woodwind theme of repeated notes is stated, frequently interrupted by a low brass comment. Several contrasting and delightful themes follow in what this arrangement's editor, Frederick Fennell, called a symphonic march.

(Jeffrey Reynolds with notes from the publisher)

The American composer **David Gillingham** has written many works for winds, including *Heroes Lost and Fallen – A Vietnam Memorial*, a particularly significant subject matter for the Vietnam veteran Gillingham. Tonight we present his beautiful setting of the ancient Irish hymn ***Be Thou My Vision***. After the hymn is played by the euphonium, Gillingham adds a ballad of his own composition, played by solo flute. The piece was written for the American wind conductor Ray Cramer and his wife Polly to honour their parents. Besides his compositional achievements Gillingham is an accomplished performer on piano and euphonium, and is professor of composition and theory at Central Michigan University.

(Jeffrey Reynolds, with notes from the Claremont Winds)

It is a great honour to present a short piece by **John Weinzweig**, formerly an esteemed teacher at the Faculty of Music. After studying composition at both the University of Toronto and the Eastman School of Music, where he studied with Howard Hanson, Weinzweig returned to Canada and worked at the CBC and National Film Board, composing incidental music for radio and film. In 1951, Weinzweig, along with a consortium of Canadian composers, formed the Canadian League of Composers (CLC), an advocacy organization which strove to promote the performance, recording and publication of Canadian music. During the following year, Weinzweig began teaching at the University of Toronto where his pedagogy shaped generations of Canadian composers. In the period between 1952 and the mid-1970s, Weinzweig worked as a fervent advocate for music in Canada. During this time he served as the president of the CLC twice, fought for the founding of the

Canadian Music Centre, and served as the president of CAPAC. From the late 1970s until his death in 2006, Weinzweig returned to an exploration of concert music, chamber works, and vocal/dramatic genres.
He completed his series of 12 Divertimenti for chamber groups and solo instruments in 1988. In 2004 at the age of 91, John Weinzweig was awarded the SOCAN life achievement award. He is remembered as a great composer and pedagogue and a staunch advocate for Canadian music. **"Deep Blues,"** is the first movement of *Out of the Blues*, composed in 1981.

(Jeffrey Reynolds, with notes from the composer's website and the Canadian Music Centre)

Alexander Glazunov was born in St. Petersburg to a high profile musical family. After composition studies with Rimsky-Korsakov, Glazunov became one of Russia's most successful composers. He was also professor and later director at the St. Petersburg School of Music. He settled in Paris after 1928 and composed his saxophone concerto there, in 1934, for the famed virtuoso Sigurd Raschèr. The work is a one-movement composition with many harmonic and tempo changes, containing elements of folk music in an unabashed Romantic style. The **Concerto in E flat** was Glazunov's last major work before his death in 1936 in Paris.

Frank Ticheli is one of the most performed composers in the wind band world. Among the works which have become standard repertoire are *Cajun Folk Songs*, *Shenandoah*, *Amazing Grace*, *Blue Shades* and tonight's presentation, ***Postcard***. Ticheli was born in New Orleans and was exposed to the musical mixing pot of that area from an early age. He studied trumpet, and idolized Louis Armstrong, and gained valuable insight into the wind band as a student at Berkner High School in Richardson, Texas. After teaching high school he resumed his studies at the University of Michigan, graduating with a DMA in composition. About the work, Ticheli writes: *Postcard* was commissioned by my friend, colleague and former mentor, H. Robert Reynolds, in memory of his mother…not an elegy…but a short, energetic piece celebrating her life…a musical reflection of her character – vibrant, whimsical, succinct."
The piece was completed in 1991 and premiered at the University of Michigan, conducted by H. Robert Reynolds.

(Jeffrey Reynolds with notes from the publisher)

Sketches on a Tudor Psalm is another of the great wind band compositions. **Fisher Tull** was a student of Samuel Adler at North Texas State University, receiving his Doctor of Philosophy from that school. As well as his active career as a composer, he was Director of the Department of Music at Sam Houston University. *Sketches on a Tudor Psalm* was composed in 1971 and is based on a sixteenth-century setting of the Second Psalm by Thomas Tallis. This setting was

also the basis of the *Fantasia for String Orchestra* by Ralph Vaughan Williams. After a brass chorale, emphasizing the juxtaposition of major and minor chords, the theme is played by the alto saxophone. The variations begin in the clarinets with a retrograde of the theme and continue as Tull skillfully develops six motifs built upon major and minor triads using variations of tempo, rhythm, and instrumental timbre. At the time of his passing (August 23, 1994), Fisher Tull had left a legacy of over 80 published works for orchestra, band, chorus, and chamber music.

Arturo Márquez has put his stamp on concert music for all time with ***Danzón No. 2***, inspired by a Cuban dance form that migrated to the Mexican Gulf Coast city of Veracruz. *Dánzon No. 2* is one of the most popular orchestral works in the world today, recorded by Gustavo Dudamel on Deutsche Grammophon and by many others, and heard with great frequency in concert halls. The present transcription for winds and percussion is by Oliver Nickel. Márquez is a prolific composer, having written a number of brief tone poems illuminating episodes in Mexico's history, such as the battle between Benito Juárez and Mexico's Emperor Maximilian ("De Juárez a Maximiliano"); a "romance" depicting the stormy relationship of Frida Kahlo and Diego Rivera ("En torno a Frida y Diego"); and the Mexico City student protests of 1968 ("Goyas"). In addition to his nine Cánzons, he has composed concertos for flute, clarinet, trumpet, cello, and harp. Márquez was born in Alamos, Sonora, Mexico, in 1950. He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

Program notes by Jeffrey Reynolds.

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BIOGRAPHIES

Jeffrey Reynolds has conducted major ensembles and at various times has taught trumpet, conducting, jazz education, jazz history and chamber music since the early 1980s. Presently Brass Area Head, he served as Performance Coordinator for five years, until 2015. He holds a PhD in the philosophy of music education and a Master of Music in trumpet performance. Dr. Reynolds has performed and recorded as a trumpeter with the Calgary Philharmonic, Victoria Symphony, Hamilton Philharmonic, Hannaford Street Silver Band, the Stratford Festival Ensemble and the Orchestra of the Royal Winnipeg Ballet, as well as many other orchestral, chamber and solo performances.

Prior to the University of Toronto, he taught at Malaspina College and McMaster University and for several years was an instrumental specialist with the Scarborough Board of Education. Dr. Reynolds is the author of a trumpet pedagogy book in the *Dummies* series, *Trumpet for Dummies*, has recently completed the compilation of trumpet repertoire for the Royal Conservatory of Music, along with Dr. Gillian MacKay, and contributes articles to several journals. He frequently conducts workshops in southern Ontario schools, and is in demand as an adjudicator at music festivals across the country.

Based in Toronto, **TingKwan (Jason) Lau** is an emerging saxophonist specializing in classical and contemporary music. Jason is well-versed in saxophone repertoire and is an active educator and performer, experienced in both solo and chamber performance.

In his fourth year of a Bachelor of Music in Performance degree at the University of Toronto, Jason studies under the guidance of Dr. Wallace Halladay. A David and Marcia Beach Summer Study Award along with a Faculty of Music Undergraduate Associaton individual grant gave Jason the opportunity to participate in the Université Européenne de Saxophone in Gap, France, in the summer of 2018. There, he received advanced instruction from virtuosos Claude Delangle, Arno Bornkamp and Vincent David, among others.

Jason Lau is also an active competitor. In 2018 he won the University of Toronto Faculty of Music Wind Concerto Competition and will be competing in the 6th Andorra International Saxophone Competition in April 2019. A strong interest in exploring the virtuosic capabilities of the saxophone drives Jason to explore music beyond that of his instrument. He is currently working on an arrangement of Cesar Franck's Violin Sonata and will premiere the edition at his fourth-year recital in April 2019.

Thank you for your support!

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